

of Meeanee," Edward Armitage, 13, George-street, Adelphi.

**Premiums of Three Hundred Pounds.**—"Richard Cœur de Lion forgiving Bertrand de Gourdon," John Cross, 85, Fetter-lane: "Edward's Generosity to the People of Calais during the Siege of 1346," Paul Falconer Poole, 1, St. John's-place, Lisson-grove, North; "Christ Bearing the Cross," and Reconciliation of Oberon and Titania," J. Noel Paton, Wooster's Alley Cottage, Dunfermline.

**Premiums of Two Hundred Pounds.**—"Parable of Forgiveness," and "Wisdom," James Eckford Lauder, 35, Upper Charlotte-street, Fitzroy-square; "The Departure of the 'Primitive Puritans,' or, 'Pilgrim Fathers,' to the Coast of America, A.D. 1620," Charles Lucy, Tudor-lodge, Albert-street, Mornington-crescent; "Henry V., when Prince of Wales, believing the King to be dead, takes the Crown from the Cushion," John Calcott Horsley, The Mall, Kensington Gravel-pits.

Against the decision of the Commissioners we shall not offer a word of objection: in the main we agree fully with them, and knowing that they have given much more time and thought to the inquiry into the relative merits of the various works submitted, than observers like ourselves could do, we should hesitate before we differed from them as to the position in the list of the nine selected pictures.

Mr. F. Pickersgill's painting is a noble work, exhibiting great natural ability, combined with the effects of unflinching study and perseverance. The low tone which pervades it, harmonises well with the solemnity of the event, and the general treatment of the whole is no less striking than the judicious choice of subject. It stands most deservedly at the head of the list. To Mr. G. F. Watts we would give much praise. His work, though inclining somewhat too much towards the early Italian masters, has rarely been surpassed for fine drawing and purity of style.

Mr. Edward Armitage's "Battle of Meeanee," is painted in close imitation of Horace Vernet's best style, and is remarkable for its energy of action. The eye wanders in vain for a focus, all is glitter, confusion, and animation; but it is, nevertheless, a marvellous performance.

Mr. John Cross's "Richard Cœur de Lion forgiving Bertrand de Gourdon," is evidently the fruit of a continental education. The figure of the assassin is ably conceived; his momentary fear and astonishment are accurately delineated, and wonderfully suited to the cause of those emotions. The king is not so happily portrayed. The head is the head of a saint rather than that of Richard, a lamb in peace, a lion in war, under whose battle-axe hundreds fell; but in spite of all this, it is a most meritorious production, and in every way worthy of the awarded premium.

For sentiment, and exhibition of sorrowful emotions, Mr. Poole stands almost alone. His present work, rich in the most touching episodes, must affect the spectator, let him be who he may. Beautiful in colour, although eccentric in composition; it is a work of which the country may be justly proud.

The two contributions of Mr. J. Noel Paton are in all respects worthy of a matured hand, more especially the smaller: it abounds in talent, every square inch teems with the fruits of a most lively and imaginative fancy, giving an excellent notion of what fairy land is, or at all events, ought to be. His larger and more important work, reminds one too forcibly of the old masters.

Mr. James Eckford Lauder's "Parable of Forgiveness" is a clever embodiment of the subject, novelly conceived and well coloured; the composition perhaps wants unity.

Mr. Lucy's "Departure of the Primitive Puritans to the Coast of America (34), is a

great improvement on any former exhibited work by him, nicely conceived and full of character.

Mr. Horsley has shewn much feeling and careful execution in his "Henry V.:" the best part in the picture is decidedly the sick king; the light on the head and face is beautifully managed.

Independently of the prize pictures, there are many of a high class of merit, amongst which those by Mr. Corbould, Mr. Townsend, Mr. Dobson, Mr. Cave Thomas, Sir W. Allan, Mr. Dighton, Mr. Woolnoth, Mr. R. S. Lander, Mr. Foggo, Mr. Morris, Mr. Knell, and Mr. Goodall, may be named. Mr. Linton has two excellent landscapes.

It may be hoped that further prizes will be given, in which case we trust Mr. Corbould will not be forgotten. His picture "William Eynesham Reciting the Valour of the Rose of Rouen," is full of genius and beauty.

We further hope that some of the many fine works here exhibited will be purchased. Their size will operate against the sale of them to private buyers; but our wealthy corporations might well expend upon them some of their surplus funds, for the adornment of their halls and meeting-rooms. Let London, at all events, set an example. In Oxford, there would be good room for a few of them, and we hope the hint will not be lost sight of.

To this latter place we railed down last week, for a few hours, to see what "The British Association for the Advancement of Science" were doing, and found it a brilliant meeting, so far as respects the number of eminent men there assembled, though scarcely so as to the number of "new things booked." We are not amongst those, however, who will complain of this. The great purpose of the Association is to bring men of all countries, but of like mind together, and to spread a taste for science throughout the country. We did not hear the promised paper on the Dee bridge failure, but look for it.

The excitement caused by this failure is not yet allayed. The Railway Commissioners however, appear to be taking steps to prevent the recurrence of a similar accident. Mr. Strutt said in the House a few nights since relative to Captain Symond's report on the bridge in question:—"The commissioners have since taken the report into consideration, and the conclusion they have drawn from it is, that further experiment and examination are necessary with regard to the use of cast-iron in the construction of railway bridges. The commissioners have reason to believe, that though there has been sufficient experience to regulate the use of cast-iron where it is subjected to steady pressure, additional experiments and further information are required as to those cases where, as in railway bridges, it is liable to the passing of heavy weights at great velocities, and where the vibration is caused under different circumstances. Taking this into account, the Board has recommended the Government to appoint a commission to investigate the subject, with power to make experiments upon it; that commission will be constituted partly of gentlemen of eminent scientific experience, and partly of practical engineers. In the meantime, circulars have been issued to all the railway companies in the United Kingdom, requesting them to make a return of all the cast-iron bridges they have on their lines, their dimensions, and other particulars; they are also recommended, in case there are the slightest doubts of the stability of any bridge, at once to give it additional

temporary support, and, till the report of the experimental commission is made, to run the trains over it with great caution, and only at low rates of speed."

The necessity for this return (which we urged last week without being aware of the determination come to by the commissioners) is great and obvious. The truth of the statement, that a flaw had been discovered in the girder-bridge over the Tame was denied by a correspondent, but we are now further assured that the report was correct. The deflection and oscillation were very considerable when a train passed over the bridge, and on examination, a fracture in one of the girders was discovered. The *Birmingham Journal* says, that with the view of making it secure, the permanent way has been raised, and workmen employed in driving huge piles between the piers to support the girders. "Four rows of piles have been driven under each of the arches, giving them in effect all the support of four additional piers, and there cannot be a doubt that they are absolutely essential to the safety of the structure."

We are disposed to believe that the contemplated investigation will shew the necessity for using wrought-iron in such situations, and hope it may lead to the arrangement of means for rolling large beams economically.

We should be glad to see the Institute of Architects move in obtaining a series of experiments as to the best means of effecting this. A memorial to the Government at this moment might be useful.

The Institute, as will be seen in another page, closed the Session on Monday last. We cordially echo the chairman's appeal to the members, calling upon them to supply remarks and information to maintain the interest of the meetings. *Apropos* of the Institute, and, as amongst the events of the week, we may notice the appearance of Mr. Donaldson's "Architectural Maxims and Theorems," being the first attempt, as the author says, to express some of the principles of the art in an axiomatic form, or as a series of distinct propositions. "The writing in aphorisms has many excellent virtues, whereto the writing in method does not approach," says Bacon: and again;—"knowledge, while it is in aphorisms and observations, is in growth,"—and upon these hints the professor has spoken. We cannot better close our present rambling article, than by quoting one of the maxims, to shew their character.

"Architecture is an aggregate of the Fine Arts; if alone, she is deficient in expression; if united to one only, she is still incomplete; and only acquires all her majesty when combined with both her sisters."

**METROPOLITAN BUILDINGS ACT AMENDMENT BILL.**—The second reading was fixed for Thursday night. We have every reason to hope, however, that it will be withdrawn.

\* A correspondent, who dines from Hall, says:—"It appears to me that the vibration in iron girders might be very much diminished by covering the whole of the platform of an iron bridge with saw-dust, bark from a tan pit, or the small chips from a ship-yard, say one foot thick, and placing upon this a floor of battens or planks, with the rails upon them. The loose nature and partial elasticity of such materials, so laid, would, I apprehend, prevent the communication of a vibratory motion to the girders underneath them. It has occurred to my mind that another plan of constructing railway viaducts might be adopted, and that is, by superimposing bridges, constructed of boiler plate. The principle in the construction of such a bridge would consist in employing ribs of boiler plate, of suitable gauge, placed parallel to each other at certain distances apart, the space between being filled in with solid timber, or by trussing. In small structures, solid timber might be used, but in bridges where the points of suspension are far apart, and the ribs of great depth, a system of trussing would be necessary. The object aimed at in either case is, of course, to prevent the ribs from twisting or winding. The ribs would require to be rolled into suitable lengths, and afterwards annealed. The connecting of the several parts of the ribs together, length ways, should not be done by any method of riveting, but by the bars passing transversely through them, and secured by keying with dove-tailed wedges, so as to stiffen the plates. I would place three ribs together, the outside of the outer ones to be covered with planking, the inner spaces filled in solid; every set of three ribs should carry a rail, a second set another rail, and so on. In the narrow gauge, these sets of ribs would be about three feet apart, and this part would have to be trussed."